

DIGGIN' THE GROOVES
BOB DAVENPORT
(see page 2)



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

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record research

behind
the cobwebs



ERNEST L. STEVENS



THE NOM-DE-PLUMES HARRY OSBORNE
and SNEVETS' SERENADERS and the
COLUMBIA STREET STUDIO 1929
EXPERIMENTAL RECORDINGS - and a 1969
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Bob Porter



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ROSETTA RECORDS
a new label

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"Independent Women's Blues Vol. 1"
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Dixon, Rosa Henderson etc.
-WOMEN'S RAILROAD BLUES - RRI301
"Sorry But I Can't Take You"
with Ada Brown, Bessie, Clara
and Trixie Smith, Lucille Bogan,
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A Nostalgic Tribute
to Musical Americana
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Speaking!

Joe Klee

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JOHN SAM LEWIS

The BEECHAM CELEBRATION
PART TWO.. (see page 12)

An archival supplemental adjunct (RR archives)
to Henry Henricksen's **BLACK PATTI** research...
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**BLACK PATTI'S
FIFTY TROUBADOURS**

Now Booking Season '07-'09. WEEK STANDS ONLY
Positively the Greatest Colored Show on Earth.
The most popular prima donna in the world with
the people of all nations and all races. Countless MILLIONS in every part of the world have been charmed
by her phenomenal voice and her...
The most popular prima donna in the world with
the people of all nations and all races. Countless MILLIONS in every part of the world have been charmed
by her phenomenal voice and her...
The most popular prima donna in the world with
the people of all nations and all races. Countless MILLIONS in every part of the world have been charmed
by her phenomenal voice and her...



BLACK PATTI

(Emma M. Blumenthal Jones)
Whose marvelous voice and her...
The most popular prima donna in the world with
the people of all nations and all races. Countless MILLIONS in every part of the world have been charmed
by her phenomenal voice and her...
The most popular prima donna in the world with
the people of all nations and all races. Countless MILLIONS in every part of the world have been charmed
by her phenomenal voice and her...

DISCO-ING IN:

CHAMPION * GEORGE BLACKP *
15876 to 15929
our
HIT CHAMPION-HIT
8035 to 8090 man....



(see page 8)

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DIGGIN' THE GROOVES

It's been a frustrating period since I last sat down to write my column for RR; very little in the way of new reissues LP's. This was due in part to our horrible inflation since record manufacturers are reluctant to release new material when business is slow. However, I do have a few things to tell you about:

From West Coast Audio Visual Corp. (Box 126, Reseda, Ca 91335) four new items received in April, so let's get into those now:

Shamrock LP-1804 is "Bobby Christian & His Orch.", an LP that is a delight from start to finish. These are all Bobby Christian originals, as well as arranged by Bobby. It's a super BIG band sound, and very tasty. Of special interest to me is the appearance of Frankie Rullo on drums, and Manny Klein on trumpet, among the list of personnel.

Shamrock LP-1809 is titled "At the Jazz Band Ball", featuring many of the great dixie standards, and includes some vocals by **Bertina "Chippie" Hill** and **Bartha Lou Harp**. Side one is played by a fine group including **Ralph Sutton**, **Albert Nicholas**, **Wild Bill Davison**, **Jimmy Archer**, **Pops Foster**, **Danny Barker**, and **Baby Dodds**. Side two is a completely different group, and includes **Hank Levine**, **Hank D'Amico**, **Vernon Brown**, **George Jettling**, **Felix Jovy** and **Nick Ciazza**. The album cover features a great photo of **St. Ann & Charles St.** in New Orleans.

Shamrock LP-1805 is called "Back to Music" and features **Basil "Buzzy" Adams** and his orch. In some fine standards (including his own, "The House Is Haunted"). As the LP jacket notes remind us, it's a pleasure to hear music played in this manner. And, I'd be very remiss if I didn't tout you on the album cover! Wow! -- And when you get tired of looking at it, you can turn the LP over and get a smaller shot, but full view of the model. Photo was taken by producer **Frank Donovan**. (Frank, you lucky dog!)

Finally, we have **Golden Era LP-15056** called "Comin On With the Blues" as played by **Floyd Ray** and his band. Not too well known was this black band, but it certainly had all the drive and qualities of some of the better known groups. The only name in the personnel that is familiar to me is **Johnny Alston**. Four of the numbers are sung by a fine gal trio (Ivy, Vern & Von), one by **Ivy Jones** herself, and another by **Joe Alexander**, a super ballad singer, who had a brief solo fling on Capitol Records back in the late 40's. -- Out of the 12 cuts, two are by the **Jimmy Lunceford** band and two by the **Luis Russell** band, and I haven't been able to figure out what connection, if any **Floyd Ray** had with these bands. However, **Floyd's** total output on Decca back in 1939 was 8 sides, so perhaps these 4 cuts by **Jimmy** and **Luis** were just used to fill out the LP. It doesn't really matter, because they're great too!

While I did review **Shamrock LP1803** some time ago, I do believe it's worthy of a short recall here. It's called "A Night at Earl Carroll's", featuring **Manny Strand & His Orch.**, who led the band at this night spot for ten years. It's a band that should merit a listen by all, and old **Manny Klein** is blowin' trumpet in this group also.

Since announcing to my readers about the two new releases on Bluebird back in January, I have received regular monthly release sheets from RCA, and to this date (April release sheet) there have been no new additions to the Bluebird catalog; Of course just as soon as I hear of any I shall pass the word on to you. -- There was one item of note on the April release sheet that is worth mentioning, and this is "Dolly Dolly Dolly" featuring, of course, the delectable **Dolly Parton** on RCA AML 1 - 3456. You may ask why am I reviewing a Dolly Parton in a column devoted to the music of yesterday released on re-issue LP's? Well, first of all, I'll give Dolly a plug anytime! But besides that, Dolly has been around for a few years and so perhaps qualifies for our nostalgia file. I'd like her even if she couldn't sing!

I had hoped to attend a meeting in London next month (May) but it appears now that I'm not going to be able to make it. I had hopes, if I'd gone, of bringing back some news on the reissue scene there. There are a few things, I CAN tell you about now, however.

Very exciting was news of the 14 LP set of the **Ray Noble Orch.** featuring **Al Bowlly** on SH621-SH634. As I recall this sells for about 40 pounds (about \$80.00), and well worth the price if you want to start a Ray Noble library; however, most everything in this set has been released before (a lot of it on that great Monmouth Evergreen release of a few years back, and still available.)

World Records in England has upset many a collector by releasing some fine things in box sets available only through them on a mail order basis, only to have each LP released individually in stores a few months later. One of the most recent examples of this was their "Hits of World War Two", featuring a super collection of the great British dance bands and the numbers are SH-343 through SH 349.

World Records SH 326 spotlights the singers of the great British dance bands, including such names as **Ella Logan**, **Vera Lynn**, **Dan Donovan**, **Marjorie Stedford**, **Val Rosling**, **Peggy Dell** and others.

World Records SH 319 has two male singers sharing the LP, and these are **Denny Dennis** and **Les Allen**. The former is a very good singer (he even had a short stint with TD after Frank left), but I could never see the latter as one of England's better vocalists.

World SH 329 are some original London cast recordings, starring **Jack Buchanan**, one of my favorites from the English musical stage and musical movies. The lad has charm.

Some very early **Jack Hylton** items are heard on **World Records SH 333**, from the 1925-1927 period, when his group was known as the **Kit Kat Band**. A little dated, but still interesting.

So, there are a few of the newer items from England. If you are interested in these, or any other British release, I'd suggest you write to a **Miss Sutton** at **Wayfarers Radio & Television**, 20-20 Burton Arcade, Lord St., Southport, Lancs, PR8 1BU, England. **Miss Sutton** is very cooperative, and this is a very reputable store.

Regular followers of DTG's here in RR are aware of the many fine releases I have told you about on the **Hindsight** label. Their catalog is quite large and impressive now, and you can get yours free by writing to **Hindsight** at P.O. Box 7114, Burbank, Ca 91510. (Please tell them when requesting your catalog that you learned of the free catalog offer from me here at RR).

From **Joyce Music Corp.** (write to them for information regarding their super record club offer at Box 1207, Zephyrhills, Florida 33599) we next have five items to tell you about, and all are quite exciting.

Three sessions in 1947 and one in 1949 by **Gene Krupa & His Orch.** (Called "In Disco Order, Vol. 20") are on **Ajax-235**. All of that great **Krupa** beat are in evidence in big band style, with a generous sprinkling of vocals (all handled capably by **Carolyn Grey**, **George Williams**, **Buddy Hughes**, **Delores Hawkins**, **Frank Rosolino**, **Gene** himself and the Ensemble). I think you'll dig it!

The next four are all on **Joyce** and are airchecks. Let's begin with #1057, **Sonny Dunham & His Orch.** at the **Hotel New Yorker** on 8/16/43, and the **Paladium** on 3/17/44. **Sonny's** long tenure with **Glen Gray** produced some classic trumpet solos, and it's a pity his band never quite reached the status it should have because it was as good or better than a lot of the big bands of the era.

#1075 features the great **Count Basie Band** (Who else can match **Bill Basie** for durability?) at the **Avadon** in L.A. in 1946, while side 2 of this LP is 15 minutes of **Royal Rhythms** from 1951. The classic blues singer, **Jimmy Rushing** is heard on a couple of the numbers, and the great horn of **Paul Gonzales** is featured on one.

On #1076 we find a double feature, part of it being devoted to the late **Nat "King" Cole**, with **Stan Kenton** as a guest, while other part features **Stan** and his band from the **Avadon** in February of 1947. Vocals on the latter are handled by the **Pastels**, **Gene Howard** and **June Christy**. I've always liked this period by **Stan** the best. And, **Nat** certainly hasn't been given the exposure on reissues he so richly deserves.

We now move on to the historic **Steel Pier** in Atlantic City in July of 1964 when **Duke Ellington** and his band were the feature attraction and to expound on this group would almost seem superfluous. "Great" is so over-used, but what else can I say? The number on this one is 1077.

By the way, these last four are all part of the "One Night Stand" series, of which there are MANY in the **Joyce** catalog, and I'll be telling you more about these in future issues. But don't wait for me! Write to **Joyce** for their catalog and see for yourself.

Now, from **Monmouth Evergreen** comes a new item for all of you jazz buffs on **MES/2041**. This is a live performance at **St. John's Univ.** on July 1, 1979 featuring **Kenny Davern & The Hot Three**. (Kenny, **Don McMichael** and that old 88'er **Art Hodges**). Super!

I am frequently asked why I don't review certain reissue labels that I am aware of (and you too, obviously!) and the answer is quite simple. If these companies do not supply me with review copies then it's pretty difficult for me to pass along any intelligent information to you, the readers. If they'd even send me their release information I could keep you posted, but several of them don't even do this! Whenever I get any cooperation from them, and replies to my letters, then I can get the information to you.

With that I find that it's about time for me to shut things down for this time. If I can be of any further help, write to me at 10661 Old Redwood Hwy., Healdsburg, Ca 95448.

Recording artists of yesteryear (from Bob Colton's photo scrap book.) Food for thought in reissues! If you like a whole issue on artists photos, there's our issue 100. You can obtain it for \$1.00 (postage & handling included)...rem it to L.Kunststadt/...



MEAN MOTHERS

Independent Women's Blues, Volume I

SALUTING ROSETTA REITZ and her ROSETTA label



RR 1300 MEAN MOTHERS

SIDE A

1. MARTHA COPELAND
Good Time Mama 1927
2. BESSIE BROWN
Ain't Much Good in the Best of Men Nobody 1926
3. MAGGIE JONES
You Ain't Gonna Feed in My Future Now 1926
4. SUSIE EDWARDS
Oh Yeah 1927
5. BERNICE EDWARDS
Long Tall Mama 1928
6. GLADYS BENTLEY
How Much Can I Stand? 1928
7. MARY DIXON
You Can't Sleep in My Bed 1929
8. BERTHA IDAHO
Move It on Out of Here 1929

SIDE B

1. ROSA HENDERSON
Can't Be Sobered with No Shik 1931
2. HARMLEN HANNAH
Keep Your Nose Out of Mama's Business 1933
3. LIL ARMSTRONG
Or Leave Me Alone 1936
4. BLUE LOU BARKER
I Don't Dig You Jack 1936
5. ROSETTA HOWARD
Come Easy, Go Easy 1939
6. IDA COX
One Hour Mama 1939
7. LIL GREEN
Why Don't You Do Right? 1941
8. BILLIE HOLIDAY
Baby Got Lost 1949

Madame C. J. Walker, in the driver's seat
Courtesy of Madame C. J. Walker
Manufacturing and Schomburg Collection.

There's a collector I know who specializes in women's blues and jazz. She is also a professional writer. When I asked her what motivated her to start a new record label at this time, when costs are so high, and distribution through jobbers is precarious, she answered,

"I've been working on this book on the women for a very long time and I realized that the music I was talking about in the book is almost impossible for readers to hear. The magic of the music, after all, cannot be explained, it must be heard. Also it dawned on me, that for young people, who have no background in the blues, some of the lyrics might seem unbelievable, almost as though I was making them up, to make my points. I realized no one would reissue these women of the 20s and 30s (in the way, at least, that I wanted to present them--giving them their proper dignity and majesty and credit for being the enormous improvisers that they were) so I had to do it. First, to share and retrieve American history and second, for the fun of it."

The first album is RR 1300 MEAN MOTHERS, Independent Women's Blues, Volume I and starts with **Martha Copeland** 1927. Sixteen carefully picked cuts to illustrate independence. The sound is extraordinary, better than any other reissued 78's I've heard.

She calls her records, **Women's Heritage Series** and is opening up a new market for jazz in the women's movement. RR 1301 is **WOMEN'S RAILROAD BLUES**, Sorry But I Can't Take You -- opening with **Trixie Smith's** Freight Train Blues. The jazz backing on these is as beautiful as the packaging, double fold albums, lavishly illustrated with photos of the blues singers and elaborate liner notes. You can obtain these recordings in record stores or by mail order from **ROSETTA RECORDS**, 115 W. 16th St., New York NY 10011 U+S+A-- Send for her illustrated catalogue....

MEAN MOTHERS

Independent Women's Blues, Volume I



Rosetta Records RR1300

FROM
record research
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

AN HISTORIC OFFER! ONCE IN A LIFETIME

Attention: If you are interested in a complete run of RR Magazine from issue 71 (Oct.1965) through issue

172(Mar'80)-102 issues-you can obtain this run for \$51.00 in USA, \$51.00 Foreign. Make remittance payable to **Len Kunststadt**. Mention that you wish to avail yourself of this run of back issues, 71 thru 172 as advertised in RR 173/4.

Thank you, **LenKunststadt for RR.

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A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA

Reminiscences of Musical Artist
CLYDE BERNHARDT

(1905 to 1946) PART ONE

as told to BERTRAND DEMEUSY

I was born on July 11th., 1905 in Gold Hill, North Carolina (near Salisbury, N.C. and also near Albemarle, N.C.). I am the only one of my Parents' six children that was born in Gold Hill, which is in Rowan County. My Mother was born in New London, N.C., near Albemarle, N.C., 22 miles from Salisbury, N.C., which is the County Seat of Rowan County. All of my brothers and sisters were born there also. My people were living in Badin, N.C., when it was decided in July, 1919, to move to Harrisburg, Pennsylvania.

Both the white and coloured people were very nice to me when we were living in Albemarle. I was the first coloured boy to be made a Western Union Telegram Boy in the State of North Carolina, it was an honour in those days for a coloured boy to work for the Western Union back in 1919 any place in the United States, because the boys had to be from good stock. Therefore, I was very lucky and fortunate long before I even learned to play music.

All of the great Black Musicians, Entertainers and Comedians played at or near my home, in tent shows or T.O.B.A. shows at the Dreamland Theatre. People like the late Ma Rainey, Bessie Smith, Clara Smith, Ida Cox, Laura Smith, Mamie Smith, Edna Hicks, Hattie Snow, Gertrude Williams, Princess White and Tim Moore. The first time that I saw Ma Rainey was around the fourth of July, 1917, she had a show playing in Badin, N.C., in a big canvas tent. She had the first practically all string band playing for her show, it was the first time that I had seen a bass fiddle player actually straddle his bass whilst he was playing it, for a novelty on her show.

My family moved to Harrisburg, and it was down in Blackberry Alley that I discovered a trombone, I had been looking at it for six months in Nathan's Pawnshop and the man says that it's \$ 25 and asks if I had the money, well I had \$ 35, so I bought that old trombone and started taking lessons because I knew nothing about music, that was in 1921.

On March 22nd., 1926, I went to Battle Creek, Michigan and joined Odie Cromwell's Orchestra, Odie was a great leader in that area. (Odie Cromwell, a very kind and courteous correspondent with me adds "My band is the first group Clyde played with after his studies. I met him in Harrisburg, my wife's home. I was playing there at the time in 1926. I brought three boys back to Battle Creek and we formed a wonderful band. I made Clyde sit under a mulberry tree and practice for hours. There was a seven-piece band playing Michigan, Ohio and Indiana called the Synco Septette that eventually enlarged their band to fourteen men and was called McKinney's Cotton Pickers that I later played with for a while. This group had a terrific trombone player named Claude Jones, so I wrote some exercises for Clyde so he could learn Claude Jones' style. I had written some special arrangements for my band and that style of Claude Jones fitted in perfectly with my arrangements".) I can't remember all the names of the musicians that I played with in Odie Cromwell's band: Odie (first as and ldr); the late George Torrence (ts & as) on some of the jobs; George "Dusty" Norris from Harrisburg, Pa. (tp); some times on a few jobs, Ted Colin (Tp) from Chicago; Williard Walkup (p); Ralph Watkins (bass & tenor bjo); Sammy Scott (dr), who later played several years with the Speed Webb Orchestra and more recently was my manager.

From April until December 25th., 1927, I was a member of Charles Greer and his Mid-Nite Ramblers Orchestra. I played my last job with them on Christmas night 1927 because we didn't get paid for it and the place was crowded. The job was a home coming one in Huntington, W.Va., Greer had bought things on credit, the people taxed our money and we didn't get paid. In that Orchestra were: Charles Greer (ldr sax & cl); "Big Slim" Johnny Jackson (tnr. & bar. sax); the late Jimmy Cole (3rd as); John Splown (first tp) from Harrisburg, Pa; Joe Branch (featured jazz and solo tp) from Bluefield, W.Va.; Clyde Bernhardt (tb); Hilary Price (piano) from Beckly, W.Va.; Paul Easley (tenor bjo) from Huntington; Shorty Johnson (dr) who told me that he was born in Wilson, N.C.; Montgomery Morrison (b).

Monty Morrison and I both left Greer and we joined Henry McClane, Monty had played with McClane earlier in 1926. Later Monty left McClane and joined Zack Whyte's Orchestra in Cincinnati, Ohio. I stayed on with McClane because I liked playing for him, as he was just like a father to all of us musicians that came from out of town. He was a wealthy real-estate man and a good musician, but he didn't play with his Band, he was just the business manager. In the Band, he had the late Jack Mays (p) who died in France in 1935; Lloyd Saunderland, a sensational drummer; Edwin Black (first as); Walter Minor (ts); Ed Belton (cl, third as); Clyde Bernhardt (tb); his brother Freddie McClane (bjo); Thomas "Sleepy" Grider (tp). We was sure of playing at least three nights per week in the Prichard Hotel Main Ballroom for some of the leading white social clubs. Some of the other nights, we would play for the coloured people in the famous Vanity Fair Ballroom. Henry McClane let me, Thomas Grider and Jack Mays stay in his big home with him and his wife. We were all like one big happy family, all of us ate at the same time and at the same table. I played with McClane until the first week of September, 1928.



"GREARS MID-NITE RAMBLERS"
"CHARLES C. GREAR LEADER OF BAND"
"THIS PHOTO WAS MADE IN THE OASIS BALLROOM IN MICHIGAN CITY, INDIANA "
IN JULY 1927.

- 1, on this photo, Clyde Bernhardt Trombone.
- 2, on this photo, John Splawn Trumpet.
- 3, on this photo Joe Branch 2nd trumpet.
- 4, Montgomery, Bass Tuba.
- 5, Shorty Johnson Drums.
- 6, Paul Easley Tenor Banjo & Vocal
- 7, Hilary Price piano.
- 8, Charles C. Grear, saxophone, clarinet and Leader of the Band.
- 9, Johnny Jackson Tenor sax & Clarinet.
- 10, Jimmy Cole. 3rd alto & Clarinet.

(photos courtesy of SAMUEL SCOTT via
CLYDE BERNHARDT)



"KING OLIVER & HIS HARLEM SYNCOPATORS

- "THIS PHOTO WAS MADE IN NEW YORK CITY, N.Y. MARCH 1931"
- 1, on this photo, Clyde Bernhardt, Trombone.
 - 2, on this photo, "King Oliver, Trumpet & Leader.
 - 3, on this photo, Ernest Myers, Guitar & Tenor Banjo.
 - 4, on this photo, Herman (Red) Elkins Trumpet.
 - 5, on this photo, Freddie Moore Drums.
 - 6, Hank Duncan Piano.
 - 7, Lionel Nepton Bass Fiddle & Tuba Bass.
 - 8, Paul (Polo) Barnes Alto sax, and clarinet & Soprano sax.
 - 9, Alfred Pratt Tenor sax.
 - 10, Walter Bennis 3rd Alto sax.

My relatives had left Harrisburg, Pa., some moved to New York City, but my Mother didn't like that town and when she moved she settled here in Newark, N.J. She lived here from June, 1927 until she died in 1940. I had five uncles and aunts and many older first and second cousins living in NYC, all of them liked me and wanted me to stay in their homes, I was welcome anywhere. So I moved to NYC and played my first gig with Herbie Cowens, the drummer, we played as the relief band for a few nights at the Cotton Club, until Duke, his Band and the floor show came back from playing at Loew's Theatre. After my first gigs, the news spread around that I was a nice trombone player that could read and play a good jazz and sweet solo with a very good tone. I had prepared myself for my debut in NYC, that is the reason why I made the grade in the "Big Apple", I practiced very hard and was ready for the Big Town.

I joined the Whitman Sisters Musical Comedy Show on the first of December 1928, they were playing at the Orpheum Theatre in Newark, N.J. We opened at the Lafayette Theatre in Harlem, on Seventh Avenue between 131st and 132nd Streets, for one week from December 12th, 1928. The shows opened on Mondays in those days. The Lafayette has now been turned into a church but at that time it was the most popular theatre in Harlem. The Apollo Theatre in contrast was a burlesque theatre and more whites attended it than coloureds. The Lafayette was the main theatre in Harlem for good shows, there were other theatres that had stage shows such as the Harlem Opera House, the Lincoln Theatre, the Alhambra Theatre, but the Lafayette was the leading theatre for the best stage shows. All of the greats in Show Business played at the Lafayette, people such as Bill Bojangles Robinson, Ethel Waters, Lucille Hegamin, Mattie Hite, Bessie Smith, Clara Smith, Butterbeans and Susie, Eddie Rector, Cab Calloway, Louis Armstrong and Jimmy Lunceford Orchestras.

I stayed with the famous Whitman Sisters Show until the middle of June, 1929, I sure enjoyed my stay with them. They had six regular musicians that travelled with their band, but they always hired at least three more musicians to play with us in each City. Our trumpet player was named Mason (I can't recall his first name), he came from Cleveland, Ohio. Troy Snapp was the piano player and leader of the band (he died in Chicago, Ill., sometime after 1965). The late Leslie Towles was the drummer, Sterling "Buddy" Payne played alto sax and clarinet and was also the arranger for the band, he's also dead now. Archie Anderson from Pittsburgh played the violin (I don't know if he is living now or not). Ernest Michael from New Orleans, La., was featured on the stage playing his clarinet, he was a Master of the Blues on his instrument, he blacked his face and acted like a comedian on stage. He was a very heavy drinker and I heard that he died many years ago. F.B. Payton was the manager of the band, he was married to Mae Whitman, who was old enough to be his mother, they divorced in 1930.

All the Whitman Sisters are dead now, Alice was the last to die in 1969 or thereabouts. The Whitman Sisters had sixteen chorus girls, two soubrettes (that was lead off girls), six chorus boys, two leading men and a leading lady. They had thirty five people and their own stage manager travelling on that show. They always played Summer Stock in Chicago, Ill., because they had their own beautiful home with twelve rooms there. All the chorus girls were high yellows, light brown and brown skin girls, they would use black skinned girls on the good shows in those days. Some of the good bands wouldn't hire more than two real black musicians to play in their orchestras, all of the musicians had to be brown, light brown, yellow and high yellow. Things are different now, the real black musicians as well as the real black girls are popular today. The black and white people were very prejudice in those days, but that generation is dead now. The Whitman Sisters were very, very fair in complexion, they looked just as though they were white. Many people would ask me if they were white, but they were coloured. Willie Toosweet was the leading black face comedian and Sambo Reid, another comedian, were on the show, they were very funny and would keep the audience laughing during their act. The Whitman Sisters and all of the black shows were far ahead of their time. They were doing lots of dances in those days that are popular today, NOW !.

I quit the Whitman Sisters show in Atlanta, Ga., went to Michigan and stayed with some friends of mine who came from my home in North Carolina. I started to visit the Musicians' Club on Saint Oine Avenue and I would participate in the jam sessions that they would have in the afternoons and late at night when the musicians had finished playing their steady jobs. A week after I arrived I started to get offers to play steady there, but I didn't want to stay in Detroit, I had only gone there because friends from my home were there. All of the musicians started to talk about the good news of a new trombone player in town, that was when I met Teddy Wilson and his brother Gus, a good trombone player and arranger, they were living in a very popular band leader's home, that of Bob Cruzette, He was getting many gigs each week and I started to play some jobs for him. I am not boasting but I sure was very popular with the musicians in Detroit, they begged me to stay in their town but I didn't want to and I came back to the Big Apple (N.Y.C.).

Once back in New York, I rested for two weeks before I would accept any gigs, then I started to play with a novelty drummer by the nick-name of "Dinah" (George "Dinah" Taylor ?- author's note), he was a very good salesman. I left his band and opened at the Bamboo Inn with Honey Brown and her eight piece band. Willie Wilkins was the leader and played piano, he was going with Honey Brown and after we left the Bamboo Inn, Wilkins took the band over in his own name. Our drummer was Bill Burford from Pittsburgh, Pa., he was very nervous at times, I don't know what became of him. We left the Bamboo Inn in the middle of January, 1930 and we opened at another club in the Village. We played there for a few months, then left for the Quogue Inn in Quogue, Long Island, that was a big night club. Wilkins had the late Eddie Carr in the drum chair replacing Burford after we started to play at Quogue. We stayed there until the middle of September, 1930. Willie Wilkins was a good musician, but he's dead now. Because we didn't have a job to play on after this, I left Wilkins and joined the Ray Parker Orchestra, who played at the Shadowland Ballroom, 44th Street & 8th Avenue, N.Y.C. The personnel comprised of Carl Frye on first alto sax, Alfred Pratt (ts), Don Christian (tp); Clyde Bernhardt (tb), Ray Parker (p); James Drayton (bass fiddle & bass horn), Arnold Adams (tenor bjo,g); Buster Eady (dr). Of these, Parker, Drayton, Pratt and Eady are all dead now. Alfred Pratt started to play with Ray Parker in November, 1930 and both of us quit him on the 1st of March, 1931. Ray Parker had a very neat band, we had four different kinds of tuxedos, we wore double-breasted and single-breasted tuxedos and two other band uniforms. The Shadowland Ballroom was a strictly white place, they had sixty pretty hostesses there to dance with the single men who came into the dance hall. We played all types of music in those places like the Shadowland, the Roseland and the Arcadia Ballroom. You had to look good, play good and dress good in those days. The coloured and white musicians looked like professional musicians. I hate to say it but some of the musicians today look like dirty tramps. I couldn't let myself go dirty with long hair and stinking like some of the men do now. I'm not made from that kind of material, I must stay neat and clean.

King Oliver liked Willie Wilkins' and Ray Parker's bands very much, that is why he got some men out of each band. He was good for taking over other leaders bands when he had some good gigs or something steady to play on, he liked to have an organized band that he could use. Paul "Polo" Barnes (cl, sax) and Herman Elkins (tp) joined the King in January, 1931. Paul Barnes, Alfred Pratt and Melbourne Scott had been the reed section with Willie Wilkins at the Quogue in the Spring and Summer of 1930. I joined the King's band in March, 1931 and during my stay with the band, the late Walter Dennis was taken ill for two months while on the road. I told King Oliver about Odie Cromwell and suggested that he could replace Dennis, but the King didn't hear from Odie (I heard later that he was playing out of town with somebody's band). The late Herschel Evans joined the band in Fort Worth, Texas, his home and played third alto saxophone until Dennis came back. In those days Herschel was playing both tenor and alto, it was the first time I had met him in May, 1931. I left the King in November, 1931 and joined Marion Hardy's Alabamians for an eighteen month stay.

(Author's note - Thanks to the terrific Walter C. Allen's researches in the Archives, we have a clipping of the "Negro World" of July 30, 1932 announcing that the band broadcast from an aeroplane at 7,000 feet in altitude, circling over Newark and New York, with Adolph "Doc" Cheatham (tp), Clyde Bernhardt (tb); Warner Seals, Marion Hardy, Craig Watson (sax); Leroy Harris (piccolo, flute); Mack Walker (b) and probably others. Donald Christian, John Swan, Jack Butler, Jock Bennett (tp); Artie Starks (as); Ralph Anderson (p); Leslie Carley (g); Olin B. Aderhold (b); Tiny Bradshaw and Arnold Boling (dr) also played with Hardy at various times during Clyde's stay in the band).

(to be continued)

Research! Research!

Here's a fascinating picture post card from that fabulous photographer, Vanderzee of GGG Studio fame in N.Y. Harlem. We had it in RR a long time ago but apparently it did not get a whimper. Now, Clyde! Freddie Moore! and/or our fellow good researchers! can you identify the musicians? Here's some we know! That's Freddie Moore holding the mike. It looks like you, Clyde! in dead center, and of course that's skinny Hank Duncan on the extreme right. Who's flanking Clyde and who is seated? Incidentally Vanderzee also photographed that great King Oliver Band photo with Clyde, a page back. Perhaps this postcard is from that time vintage, too!.....



POST CARD

C. B. Bernhardt
207-12 Ave. N. Y. C.

CORRESPONDENCE

ADDRESS

NAME
PLACE
STAMP
HERE

id from RR171/2).

Artist (pseudonym un-masked)

CGX 2547A The Sacred Plains do. (do.)

late August or early September for a guess... Now
of the tabulation:

CO.\COO.// whyte's Chocolate Best
Brunsels

A final thought: on these catalog listing forms

(continued on page 24)

DRAMATIC SECTION

Is there a heart so dead, to human feeling that it cannot be touched by the tender "To My Old Kentucky Home"? Their vocabulary inadequate, and their freedom of speech denied, the Negroes very naturally fell to expressing themselves in song. Thus we have the "Negro folk song" running the entire gamut of human emotions.

To my mind no artist should omit one of these beautiful songs from his or her repertoire. Every school, college or university should include one of these songs in their musical program.

Let the "Negro folk song" become universally popular and their sweet dolorous melodies will proclaim to the world that the Negro is a people of sorrows who has made companionship with grief. A people that will yet come through the furnaces of affliction and persecution and become as gold-tried in the fire.



and no concert was complete without her. Her voice in its early stages was a decided contralto, and even to-day contains the veivety richness noticeable only in the voices of such singers as Scalchi and others.

While singing in concert at the San Souci Gardens she received an invitation to go to New York and sing for Abbey, Schofield and Grau. She sang at Wallack's Theatre and her success was such that she was immediately en-

Madame Sissieretta Jones, widely known as "Black Patti," was born in Portsmouth, Va., January 5, 1870. Her father, J. M. Joyner, was pastor of the Afro-Methodist Church of that city, and was also chief chorister in the performance of which duties he was ably assisted by his wife, at the time a soprano of exceptional ability. In 1876, Mr. Joyner received a call to Providence, and the entire family moved to that place, after which it was the scene of the first musical triumph of the remarkable singer who is the subject of this article. While yet a mere child, Mme. Jones developed a voice of such remarkable power and quality that she attracted the attention of the musical people of Providence

gaged for a tour of South America and the West Indies. The engagement lasted for two years, and the tour was so successful that upon her return to this country, Mme. Jones was engaged at the stellar attraction of the enormous jubilee spectacle at the Madison Square Garden in 1894. Her success at this concert was so pronounced that the New York Clipper, an important theatrical paper, gave her the name by which she has become world famous, "The Black Patti." This engagement was followed by a concert tour in conjunction with Levy's band, and a number of engagements at various expositions. For her one week's appearance at the Pittsburg Exposition Major Pond demanded and received \$2,000, the highest salary ever paid a colored artist. Among other artists appearing at the same time were Campanini, Matrana and the then famous Pat Gilmore.

An interesting event in the career of the popular singer at this period was an invitation by the late President Harrison to appear at a private soiree in the Blue Room of the White House. Mrs. Harrison in particular was so delighted that she personally presented Mme. Jones with a bouquet of the famous White House orchids, and the concert was followed by numerous invitations to appear at the houses of Chief Justice Fuller, Senator Andrews and various other notables residing in Washington. Morris Reno, President of the Carnegie Music Hall Association of New York City, next engaged her for a concert tour of the United States and Europe, under the personal management of R. Voelckel, who at that time became associated with Morris Reno. She made her first European appearance at Berlin, Germany, and the Berliner Zeitung in commenting upon her debut, said: "No sooner had the real Adeline Patti departed than a most worthy substitute appeared in the person of Madame Sissiretta Jones, 'The Black Patti' from America.

The European engagement lasted about 18 months, and no singer was ever received with greater enthusiasm and applause in Europe, than was Mme. Jones. London, Paris, Berlin, Cologne, Munich, Milan, and St. Petersburg seemed to vie with each other in their approval, and the Continental newspapers fairly showered the most favorable encomium on her voice and art. While in London, Mme. Jones received a royal command to appear before King Edward, at that time Prince of Wales, and that popular monarch expressed the most unqualified delight with her performance.

Upon her return to this country Messrs. Voelckel and Nolan organized the now famous "Black Patti Troupes." This aggregation of colored artists with Black Patti as the star, have toured the country for twenty years, each succeeding year more firmly established their popularity in the principal cities of the United States and Canada. Mme. Jones enjoys the unique distinction of having appeared at more consecutive performances than any living singer.

DISCO-ING IN
GEORGE BLACKER

(cont'd from RR 171/2)

THE
HIT
RECORD

Every Side a Hit

THE
HIT
RECORD

CHEATIN' ON YOUR BABY

THE
HIT
RECORD

SHIRT TAIL STOMP

THE KORN KOBBLERS

Before picking up the threads on this series, I want to backtrack a bit. It seems that Papa goofed on the artists' credits for Hit album No. 1, which presumably contained records 8009 and 8010. I'm not sure whether I misinterpreted the original information provided by Harold Flakser or whether he goofed up in copying it for me, and neither is he -- now. It doesn't matter very much, as the effect is the same. Actually, the set is an album of Victor Herbert songs performed by two vocalists named Houston and Hufsmith. According to Hal Flakser, the Hufsmith is almost certainly Fred Hufsmith, who seems to have done a lot of radio work during the 30's and 40's; one of his jobs was as a member of the "Armchair Quartet", who sang on Bill Stern's "Highlights of Sports" radio series on the NBC Blue Network. I can't imagine myself what a singing group could do on such a show except possibly opening and closing theme songs and/or commercial jingles. Does anyone remember that show?... The identity of Ms. Houston is less certain but Flakser opines that she could be Elsie Houston, who did a few sides for Liberty Music Shop in the 30's; the records were numbered somewhere in the 200's, he sez. I remember seeing the name of a Josephine Houston on a postwar Varsity in someone's auction some time ago, so asked the dealer posthaste for the master data on it, as she was singing a pair of Victor Herbert songs. The masters turned out to be in the 400's, therefore of a later vintage than what must have been used on records 8009 and 8010. This is pure speculation on our parts, but the four Houston-Hufsmith masters may fill up some of that gap between mxs. W207 and W211. If they do, they were probably the VERY last sides cut before the Petrillo ban took effect; hitherto I'd accorded that honor to those sides by the Marshalls -- i.e., W199-W206. Similarly, a gap of 8 numbers between mxs. W268 and W277 may be accounted for by the eight sides of Album H-107 by the Juanita Hall Choir. If anyone has any of those hit albums, please help with data!

The Josephine Houston masters I mentioned are M430-1 ("A Kiss in the Dark") and M431-20 ("Kiss Me Again"), found on Varsity 239, a late 40's issue from Wright Record Co., Eli's penultimate hurrah. I suspect they came out originally in the Hit 1000's series which eventually became the Majestic 1000's series. -- GB

- ALBUM H-109: "Down on the Farm" - Korn Kobblers; intro.: 8035: (US 1012-1) "Foot 2, Eyes of Blue" (US 1020-1) "Oh You Beautiful Doll"
- 8036: () "Somebody Stole My Gal" (US 1015) "Floating Kidney"
- 8037: (US 1010) "Trumpet Blues" (US 1019) "When You Wore a Tulip"
- 8038: (US 1024) "Shirt Tail Stomp" (US 1013) "Cheatin' on Your Baby"

(Note: If you want an excellent example of how thin the dividing line between legitimate jazz and corn can sometimes be, locate and listen to this version of "Shirt Tail Stomp". Another bit of useless information: this title was reissued on Varsity 8407, retitled "Stomping the Stomp"; it appeared originally on Varsity 8097, coupled with an uproariously funny version of "Don't Give Me No Goose for Christmas". Highly recommended for laughs... - GB)

- ALBUM H-110: "Dinner Music" - Herzer Concert Orch. 8039: (E224) "Reverie" (E228) "Salut d'Amour"
- 8040: (E219) "Berceuse from 'Jocelyn'" (E230) "Largo from 'Xerxes'"

8041: (E213) "Romance" (E226) "Mattinata"

8042: (E227) "Album Leaf" (E229) "Tarantelle"

(Editorial comment: as of this writing, this is the only Hit Album I've had the chance to audition in toto -- rather, the only one not made up of reissued Varsity masters. The performances hereon, if not outstanding, are a cut above most of the "sneaky-Pete" dance band sides cut in the abandoned warehouse, and I'm inclined to doubt whether they were of that ilk. On the other hand, I can't imagine where Eli got them, unless there was some truth in his claim that he was using imported masters from Mexico! I have also wondered whether he could have had some stuff recorded in Canada. -- GB)

- ALBUM H-111: "Spirituals in Verse and Song" (all composed by James Weldon Johnson) - Juanita Hall Choir; intro.: 8043: (M293-3) "The Creation" (M294-3) "Do. - Pt. 2"
- 8044: (M298-2/M299-3) "Noah and the Ark" - 2 parts
- 8045: (M297-3) "Listen, Lord" (M300-3) "The Crucifixion"
- 8046: (M295-3/M296-3) "Go Down, Death" - 2 parts

- ALBUM H-112: "March On" - American Post Band, Willard Smith, bandmaster; intro.: 8047: (E106) "Marche Slav" (E310) "Stars and Stripes Forever"
- 8048: (E105) "Spirit of Courage" (E302) "La Marseillaise"
- 8049: (E306) "Hail Columbia" (E309) "King Cotton March"
- 8050: (E103) "Tenth Regiment March" (E308) "Washington Post March"

- ALBUM H-113: "Peasant Dances" - Emil's Zauber Concert Orchestra, Emil Herzer, cond.; intro.: 8051: (E130) "Rococo Minuet" (E221) "Minuet"
- 8052: (E222) "Valse Lente" (E225) "Valse in A Minor"
- 8053: (E131) "Entr'acte Gavotte" (E209) "Hungarian Czardas"
- 8054: (E212) "Slavonic Dances" (E220) "Faust Waltz"

(Question: Does the name "Emil Herzer" mean anything to anyone? If he could be traced, this might just possibly provide some clue to the true origin of these mysterious E-prefix master numbers. It is well-known that Eli claimed, in the fall of 1942, that certain of his pop sides that must have been cut after July 31st of that year were recorded in Mexico. There is some doubt whether anybody swallowed this story, but the AFM could never prove they weren't. It is said that resentment of him by the union hierarchy was behind Eli's being expelled from the AFM in later years. I'm beginning to wonder now whether these oddball masters were not indeed recorded in either Mexico or possibly Canada. Anyone care to comment on this? - GB)

- ALBUM H-114: "Danish Jazz" - Cecil Aagard and his Swingsters (*) and Svend Asmusen's Trio (*) and Sextet (*); intro.: 8055: (R354) "I Can't Love You Anymore" (R357) "Nagasaki"
- 8056: (R355) "Baby Won't You Please Come Home" (R356) "Danish Blues" *

8057: (R351) "Tea for Two" (R353) "Ring Dem Bells" *

8058: (R350) "June Night" (R352) "Miss Annabelle Lee" *

(Note: repeating what I said in the course of the master listing: these are dubbed-master reissues from Danish Odeon records which Eli is said to have borrowed for the purpose from Timme Rosenkrantz. I heard somewhere that one of Timme's originals was cracked, and that if one listens carefully to these Hits, the click produced by the crack is clearly audible. - GB)

Modern Eyes-zing

Bob Porter

** List of
SIGNATURE Masters -Part Two-
(cont'd from RR 171/2)

brightest stars
Signature records

Ray Bloch Victor Jory
Monica Lewis
Riley Shepard
Larry Douglas
Paul Whiteman
Curly Gibbs
Johnny Long
Anita O'Day

Fernando Alvares
Johnny Bothwell
Will Bradley
Chickering Four
Harry Cool
Rex Cross
Alan Dale

Dave Denney
Bobby Doyle
Skinnay Ennis
Marie Greene
Coleman Hawkins
Eddie Heywood
Cousin Joe
Ronnie Kemper

Yank Lawson
Shorty Long
Red Murrell
Hazel Scott
Tom Scott
Floyd Sherman
Leo Watson

Signature records
DISTRIBUTED BY
GENERAL ELECTRIC
SUPPLY CORPORATION

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		The Billboard 1947-48 Encyclopedia of Music		Page 185																																																																																																																																																																																																																																																																																																																																														
MASTER #	TITLE	ARTIST	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337																																																																																																																																																						
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RAGGING the CLASSICS

JOHN SAM LEWIS

*** THE BEECHAM CELEBRATION - PART TWO ***
Cont'd from RR 171/2

The London orchestras in the 1920s were rather different from what they are today. During the 1920s the chief groups were the LSO, the old Royal Philharmonic Orchestra, the Royal Albert Hall Orchestra, and the Queen's Hall Orchestra. The present Royal Philharmonic was founded after World War Two. The old Royal Philharmonic was an orchestra formed to play at the Royal Philharmonic concerts and drew its membership each season chiefly from the LSO. The old RPO disbanded about 1930. All of the London orchestras in the 1920s were scarcely more than pick-up groups. Each drew upon a pool of musicians in the London area, and members of the LSO and RPO could, on their own authority, send substitutes if a more lucrative gig happened along. That situation caused considerable consternation with visiting foreign conductors who may have patiently rehearsed an orchestra only to be greeted with a dozen or so unfamiliar faces the night of a concert. At last, when Willem Mengelberg, the great Dutch conductor, was called upon to shape up the LSO, the substitute practice was stopped. Even then, throughout the pre-World War II years, the various London orchestras were hardly the equals of the major continental groups in Berlin, Vienna, or Amsterdam, not to speak of the major U. S. orchestras. In the 1930s the situation in London began to improve thanks to Mengelberg, Beecham, and the decision of the BBC to have its own orchestra. The BBC drew its members from the New Queen's Hall orchestra, and the new BBC SO was conducted first by Sir Henry J. Wood, later by Sir Adrian Boult. It soon proved to be a top-flight band, and the old orchestras has to shape up to equal it.

Beecham himself had an important part in improving the orchestra situation in the early 1930s. He founded, and kept a tight rein on the LPO throughout the decade. Toward the end of the decade the LPO got out from under Beecham. British orchestras usually become self-governing, unlike orchestras in the U. S. The members of British orchestras have a voice in selecting their music director and in setting artistic policy. During the Second World War, while Beecham was in the United States, the LPO got out from under his thumb, a condition Beecham did not appreciate when he returned to Britain. It led to his founding yet another orchestra, the present RPO, which he kept control of through most of the remainder of his career.

Just before the Second World War, Beecham came to the U. S. The only permanent position he held during those years was the directorship of the Seattle Symphony. He referred to Seattle as a cultural desert and called the music critics of Seattle newspapers liars, not exactly the kind of thing to endear him to either the critics or the Seattle public. But besides Seattle, Beecham spent a good deal of time with the Metropolitan and the New York Philharmonic as a guest conductor. In 1938 CBS bought the old Columbia-ABC company and turned the recording situation around. Columbia, under CBS, committed itself to a policy of recording classical music with domestic artists and orchestras. CBS aggressively signed up important artists and groups. Victor had allowed its recording contract with the Chicago Symphony Orchestra to lapse; Columbia signed the Chicagoans, and later Pittsburgh and Cleveland. CBS also snatched the New York Philharmonic away from Victor (CBS had been broadcasting the Philharmonic concerts since the late-1920s). Then Columbia acquired the Philadelphia Orchestra. Finally, Columbia lowered its prices for classical records and Victor found that its near monopoly of classical music was at an end. Victor, though, still had aces in its corporate sleeve. Victor engineers were more experienced in recording symphony orchestras than Columbia's were, Victor pressings were better, and Victor still had Horowitz, Toscanini, Rubinstein, Koussevitzky, and other top sellers on their lists. They also had access to HMV recordings and an unbeatable backlist. Nevertheless, Victor was forced to cut its prices and became anxious about Columbia.

Not the least of the artists CBS signed was Sir Thomas Beecham, who was already under contract with English Columbia. Beecham agreed to record a series with the New York Philharmonic. That produced a contratempest. During his long association with English Columbia Beecham had the right of approval and apparently presumed that this right would continue with U. S. Columbia. It did not. A recording of the Mendelssohn Symphony No. 4, among other things, was issued without Beecham's consent. The recording was mechanically defective, but Beecham had no legal recourse to stop its being issued. He could, and apparently did, refuse to make any more records for Columbia, after he had fulfilled his contract, but by that time the matter became academic when the AFM banned their members from recording. Eventually, after the war, Beecham returned to CBS, presumably making sure he retained his approval rights, and those Odyssey records by him

available now are not those he disapproved. The Mendelssohn, by the way, was transferred to LP in the late-1940s with most of the mechanical troubles cleared up, but it has been out of print for many years.

Beecham also had a short stint on RCA Victor after the war as well though the largest share of his post-war output was done for EMI.

Beecham had many recorded highlights. He was a participant in English Columbia's famous Beethoven centenary set of the complete Beethoven symphonies in 1927. This was the first set of the complete symphonies to have been recorded electrically (Frieder Weissmann, who is still living and occasionally conducts, had done the complete symphonies acoustically for German Odeon). The English Columbia set was assigned to five different conductors. Beecham drew the Beethoven Second, a long-time standby in his repertoire, and he conducted the old Royal Philharmonic. He also participated in the Sibelius Society series, along with Kajanus, Schmevoigt, and Koussevitzky. Beecham's assignment in this series was the Fourth Symphony, the Violin Concerto with Heifetz, and several shorter orchestral works. Some of the old Sibelius Society recordings are now available on Turnabout and the Concerto is on Seraphim. However, nearly all of the Society material has been reissued in Britain on World. The Sibelius Concerto was the first recording of that work to be issued, though three years earlier Heifetz had recorded it with Stokowski and the Philadelphia Orchestra, a set that the violinist refused to approve.

Probably the outstanding recording of the current spate of British Beecham reissues is the 1932 Strauss Don Quixote with Alfred Wallenstein and the New York Philharmonic. This version, for my money, eclipses Beecham's later recording of the piece done with Paul Tortelier. Wallenstein is simply great, and Beecham exercises a control over the orchestra that in later years he seemed not always to maintain. The Gramophone reviewer, who apparently had not heard the recording before he reviewed it, was highly enthusiastic and ranked Wallenstein with Casals and Feuermann.

The British have always prided themselves on eccentricity, and Beecham was a top export model. One foreign-born British composer, for instance, is said to have hung a sign over his gate: VISITORS UNWELCOME. ROMAN CATHOLIC NUNS IN FULL HABIT MAY ENTER FOR THE PURPOSE OF RELIGIOUS DEVOTION. Beecham did not go to that extreme, of course, and in fact one gets the impression that the conductor confined his eccentricity to public occasions as a means of gaining publicity. There are many Beecham stories, and because Sir Thomas' wit tended toward the Rabelaisian some of the best ones are unprintable.

Once Beecham was rehearsing a performance of Carmen. During the dress rehearsal someone with a misplaced sense of verisimilitude decided that a donkey on stage would add to the effect. The donkey, perhaps a victim of stage fright, scattered its effects all over the stage. Beecham stopped the orchestra, pointed with his baton at the animal, and shouted, "What a performance! And, oh my God, what a critic!" Perhaps the same rehearsal produced the famous story about the Carmen who refused to fall down when her Don Jose stabbed her. "Die! dammit!" muttered the Don Jose under his breath. "I will, if you can find me a clean place," replied the Carmen.

Beecham usually relied on his memory when he conducted. Perhaps he did so because Toscanini, who Beecham called "an Italian bandmaster" did. Toscanini needed to memorize scores because he was near-sighted. Beecham apparently had no physical reason for doing so, but he could show off his prodigious memory. Once when he was preparing a Mozart concerto with the great pianist, Dame Myra Hess, the pianist asked him, "Sir Thomas, are you going to conduct from memory?" "Why, of course!" he answered. "In that case I think I'll use my music," Dame Myra replied.

Conducting from memory got Sir Thomas into trouble at least once, though in this case a score would not have helped. Alfred Cortot, who had been a great pianist before the war, was only a shell of the man he had once been during his last years. He and Beecham were doing a standard concerto--the Schumann I think--and the rehearsal had gone without any great difficulty. But during the performance Cortot forgot the Schumann and modulated into the Grieg concerto, which happens to be written in the same key, and then he moved from one warhorse concerto to another. Afterwards, Beecham explained, "I followed him as long as I knew what he was playing, but when he started playing a concerto I didn't know I had to withdraw."

(to be continued)

Music-KLEE Speaking!

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JUONAS KOKKONEN, MARTI TALVELA, RITVA AUVINEN, "THE LAST TEMPTATIONS":

FROM THE OPERA HOUSE NO. 3

If it seems that Scandinavia is lagging behind their European cousins (France, Germany, Italy) and even Great Britain as a country turning out operatic composers it would seem that Finland is hurrying to the rescue of that situation. The yearly Savonlinna Opera Festival has already produced three nominations for the Operatic repertoire of the future. Two of these are by the composer SALLINEN and while I've yet to hear the complete recordings of his "The Horseman" and "The Red Line" I do have at hand the first of these Finnish efforts to be recorded. It is "The Last Temptations" by JUONAS KOKKONEN based on Pavao Ruotsalainen, a 19th century religious reformer of the Lutheran Church in Finland. Just as the hero of the opera is an offspring of the reformation leader, Martin Luther, so is composer Kokkonen an offspring of the school of Russian romantic melodicism which also influenced Finland's leading composer of concert music, Jean Sibelius. Although musicologists are forever pointing out similarities between Sibelius and the Norwegian genius, Edward Grieg, I have always heard a strong strain of influence from Tchaikovsky and Mussorgsky and Rimsky-Korsakov in the music of Sibelius. Considering Finland's geographical and political ties to the Soviet Union this is not at all surprising.

The similarity to Mussorgsky in general, and "Boris Godunov" in particular, is heightened by the presence of MARTI TALVELA in the role of Pavao. Talvela is a versatile singer, certainly one of the finest basses of our day. He excels in many different roles yet since his Angel recording of "Boris Godunov" and since his participation in the Metropolitan Opera production of "Boris" in 1977-78 the public has linked him with Czar Boris as strongly as they did Chailapin and Kipnis before him. Also, again like "Boris", Pavao is a character of strength with tragic flaws who has come upon a time of weakness at death's door.

My main complaint about "The Last Temptations" however, is not that it is a derivative work. After all how much did Richard Strauss borrow from Wagner and Wagner from Berlioz? Influence, if not downright piracy, has always been a part of the operatic scene and I find more originality in "The Last Temptations" than I do in Korngold's "Die Todt Stadt". I do find "The Last Temptations" less of an opera than a string of operatic episodes lacking that grand dramatic thread to tie them together. Even this is not a serious criticism as the same can be said of "Boris Godunov" and, if one wants to be picky about it, "Tannhauser".

If this recording can boast of one thing (or rather two things) it is two superlative singing actors in the main parts. Marti Talvela is a well known quantity. Anyone who has heard him at the Met, as I was fortunate to have heard him as Gurnemanz in Wagner's "Parsifal", knows that this is a truly great dramatic basso in the line of Feodor Chailapin and Ezio Pinza and Cesare Siepi. Less known is RITVA AUVINEN, the Finnish soprano who recently made her U. S. concert debut at the Bruno Walter auditorium of the Library at Lincoln Center. It is as fine a spinto soprano voice as I can think of today and I long for the opportunity to hear her as "Tosca" or Elsa in "Lohengrin". It is a marvelously clear and accurate voice wedded to a perceptive mind and an interpretative talent which, if she doesn't fall into the trap of trying things that are too heavy, should lead her to international stardom as soon as she has the opportunity to be heard in more of the major Opera Houses of the world. Were I to look for a comparison I might say that she is closer to Elisabeth Rethberg than any other singer I can think of.

What is interesting is that this work was composed in the mid 1970s and premiered in 1977 at the Savonlinna Opera Festival where it was recorded in production between July 17th and 22nd of that year. Therefore Juonas Kokkonen had the opportunity to hear "The Last Temptations" on recording the same year it was premiered. This is a dramatic contrast to the lengthy waiting time endured by Verdi, Puccini and Wagner between the time of the first production of their operas and the time of the first complete recording. Such is the age of technology. It has the advantage that a new work is more easily studied on recordings but it has the disadvantage of more or less freezing the work as it is at the time of the premiere. I don't need to remind anyone of the many revisions that Wagner made of "Tannhauser" and Verdi of "Don Carlo" before they reached their final state. Even today there are recordings of the edition that Verdi called "Don Carlo" and the edition he called "Don Carlos" in four act versions, five act versions etc. And especially in Mozart's operatic works we find different versions conforming to the performance practices of various conductors or producers at various times. I wonder whether Kokkonen has done himself a favor in allowing "The Last Temptations" to be recorded still in its infancy. He may well wish he had left enough breathing time for him to make some later alterations.

I've no idea when, or if, we will see "The Last Temptations" at the Metropolitan Opera House. While the Met is not overly receptive to contemporary opera (with good reason because it has a way of not selling well beyond the first season or two) the presence of Talvela in the company certainly is a point in the favor of a Met production of the work. Admittedly the non-seeing record listener is at a disadvantage trying to judge an opera which should be as visual as it is aural. The photos in the brochure supplied by Deutsche Grammophon with this set give an idea of the staging but a lot is left up to the imagination. I hope I someday have the opportunity to have a good look at as well as a listen to "The Last Temptations". Till then this recording DG 2740 190 will have to suffice.

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8624 3/21/29 He is Risen (Remade 4/18/29)	8679 " Miniatures
8625 " Lazarus Raised from the Dead (remade 4/18/29)	RODMAN LEWIS
8626 " Bael or God! (remade 4/18/29)	8680 4/10/29 I Wish I Had Died in My Cradle (Before I Grew Up to Love You)
ED. (JAKE) WEST	8681 " If I Had Only Loved You a Little Bit Less (You Might Have Loved Me a Little Bit More)
8627 3/22/29 Daddy and Home	(Ed. note: don't bet on it, pal!)
8628 " Waiting for the Train	ROY SMACK'S TRIO
8629 " Memphis Yodel (remade 4/9/29)	8682 4/12/29 By-Gone Days in Dear Old Waikiki
LOU GOLD & ORCHESTRA	LOU GOLD & ORCHESTRA
8630 3/22/29 Mean to Me (remade 5/14/29)	8683 4/12/29 I'm Still Caring
8631 " My Kinda Love	8684 " The One That I Love, Loves Me
8632 " Redskin	ROY SMACK'S TRIO
IRVING KAUFMAN	8685 4/12/29 My Pretty Hula Maid
8633 3/23/29 Old Fashioned Lady	LOU GOLD & ORCHESTRA
8634 " She's a New Kind of Old Fashioned Girl	8686 4/12/29 Louise
SAM LANIN & ORCHESTRA	MISSOURI JAZZ BAND
8635 3/25/29 The Toy Maker's Dream	8687 no date Breakaway (108730)
8636 " The Wedding of the Painted Doll	8688 and 8689 untraced
8637 " Dance of the Paper Dolls	MINSTRELS
ADRIAN SCHUBERT'S SALON ORCHESTRA	8690 4/15/29 Carolina Minstrels - Pt. 1
8638 3/26/29 Coquette	8691 " Carolina Minstrels - Pt. 2
8639 " I'll Always Be in Love with You	BILLY JAMES' DANCE ORCHESTRA
ROSE ROOM (sic) ORCHESTRA	8692 4/16/29 Time Will Tell
8640 3/27/29 Pretty Little Thing (remade 4/9/29)	8693 " I've Got the San Francisco Blues
8641 " Get Yourself a Sweetie and Kiss Your Troubles Away	8694 " Story Man of Japan
8642 " A Garden in the Rain (remade 4/9/29)	ROSE ROOM ORCHESTRA
RODMAN LEWIS	8695 4/17/29 I've Got a Feeling I'm Falling
8643 3/29/29 Dream Mother	8696 " She's Got Great Ideas
8644 " Coquette	REV. BEAUMONT & CONGREGATION
8645 " I'm in Love with Someone (Who's Not in Love with Me)	8697 4/18/29 Wake Up
	8698 " God Will Provide
	8699 " Speak, Lord, Thy Servant Hears Thee

(to be continued)

EDISON

Ray Wile

Ernest L. Stevens

See RRL61 & 163/4 for Ronald Grable's (Stevens) biographical, and 163/4 for the beginning of Ray Wile's Edison record listings of Stevens piano recordings - and 165/6 for Stevens piano recordings - and the quarter, dance orchestra records - in RR 171/2.

*** In this issue ***

- The non-de-plume, HARRY OSBORNE
- The non-de-plume, STYVEN'S SERENADES (Stevens spelled backwards) (sic)
- The Columbia Street Studio, West Orange N.J., 1929 Experimental Recordings.
- and a 1929 newspaper press clipping from Mr. Stevens' newspaper.

The Edison Recordings of Harry Osborne (Pseudonym of Ernest L. Stevens) Compiled by Raymond R. Wile

Recorded at the Columbia Street, West Orange Studio by the Acoustic Process.

- 11/14/23 8792 A, B, C I'm drifting back to dreamland -- waltz. Passed by Edison and Cronkite, changed to Edison 8792, take 8 on ED1518 and take 8 on ED1519 at the Edison National Historic Site.
- 12/7/23 8799 A, B, C Valse Bleue. Passed by Edison. There are tests of take A on ED1038-1 & ED1038-2, B on ED1039 and C on ED1040.
- 12/20/23 10005 A, B, C The Lady of the Lake -- Waltzes (Heineman) Passed by Edison and issued on 51110 listed 3/4/24 -- 11/21/27.
- 1/3/24 10007 A, B, C Dream of youth. Passed by Edison but remade on 5/16/24.
- 1/10/24 10010 A, B, C Dream of love -- waltzes. Rejected by Edison. There are tests of take A & B on ED1507.
- 3/25/24 10020 A, B, C The West, a nest, and you -- waltz (Hill) Passed by Edison and issued on 51326 listed 4/1/24 -- 3/12/29.
- 4/15/24 10021 A, B, C Adoration -- waltz. Rejected by Edison. There are tests of A & C on ED1522 and B on ED1522.
- 5/15/24 10023 A, B, C Memory Lane -- waltz (Spier - Conrad) Remade on 9/4/24.
- 5/16/24 10007 F, G, H Dream of youth. Remake of 1/3/24 session.
- ?? 10021 F, G, H Adoration -- waltz. There are tests of take F on ED1522 and G and H on ED1523. Remake of 4/15/24 session, Remade on ??
- 9/4/24 10023 F, G, H Memory Lane -- waltz (Spier - Conrad) Passed by Edison and issued on 51403 listed 10/3/24 -- 3/12/29.
- ?? 10021 J, K, L Adoration -- waltz. There are tests of takes J, K & L on ED1524, ED1525 and ED1526. Remake of 4/15/24 and ?? sessions.

151310 10005/ Stevens 10011 51326 10020/ Stevens 10019 51403 10023/ Perkins 1005

Pianist's Notes

Collection Reveals Edison Wit

By LEILA WALSH

News item that Mr. Stevens

Along with his genius as an

inventor, Thomas A. Edison had

a sharp, bittersweet sense of

humor, though it seldom

became a subject of his

publications.

It came to light with the

recent donation by Ernest L. Stevens

of his collection of Edison

records and musical instruments

to the Edison National Historic

Site in West Orange, N. J.

One of Stevens' piano

records, a 1929 experimental

recording, was a piano

concerto, a 1929 experimental

recording, was a piano

concerto, a 1929 experimental

recording, was a piano

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recording, was a piano

Edison that exemplify the

inventor's wit.

Despite a hearing impairment

suffered in his youth, Edison

was quite the connoisseur

of music, "listening" through

his ears, he expressed his

dislike of the microphone by

entirely the piano, "listening"

through his ears, he expressed

his dislike of the microphone

by entirely the piano, "listening"

through his ears, he expressed

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his dislike of the microphone

by entirely the piano, "listening"

through his ears, he expressed

with his full signature, Stevens

knew the inventor was quite

pleased with nothing more than

a large speaking "E."

One incident Stevens recalled

quite vividly was a visit by the

world-renowned Serge Rachmaninoff,

known for his thundering

style of piano playing.

Because of his deafness, Ed-

ison had a strong aversion to

what he called "piano pound-

ers." After enduring only a few

chords, he dispersed Rach-

maninoff's reputation and cut

him off saying: "What are you?

A piano pounder?"

Edison was critical of the fi-

nal recordings he made of vari-

ous instruments, demanding

perfection in each one. He didn't

like the tone of a certain gram-

ophone, and told Stevens to

change the company exchange a

new one.

Since Edison signed the note

with his full signature, Stevens

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Since Edison

HIT (Blacker) cont'd

-ALBUM H-115: "PRIML Melodies" - The Piano Twins(four Hands at one piano); intro.:
8059: () "Only a Rose/() L'Amour, Toujours l'Amour"
8060: () "The Donkey Serenade/() Rose Marie"
8061: () "Indian Love Call/() this side untraced
8062: untraced

-ALBUM H-116: "Christmas Songs" - The Carolers; intro.:
8063: () "Adeste Fideles/() God Rest Ye Merry Gentlemen"
8064: () "Silent Night, Holy Night/() The First Noel"
8065: untraced
8066: () "Oh Little Town of Bethlehem/() It Came Upon a Midnight Clear"

-ALBUM H-117: "Society Album" - The Piano Twins(four hands at one piano); intro.:
8067: (PX 585) "Hallelujah/(PX 592) I Know that You Know"
8068: (RM 407) "Darling Je Vous Aime Beaucoup/(PX 589) Wildflower"
8069: (LS 620) "April in Paris/(LS 666) Speak to Me of Love"
8070: (RM 440) "I Kiss Your Hand, Madame/(PX 593) Tea for Two"

(Comment: I thought those E-prefix masters that have shown up elsewhere were strange, but how about THESE?? Sheesh!!!)

-ALBUM H-118: Title unknown - Sam Becker Polka Players; intro.:
8071: () "Simpson Polka/() Pittsburgh Polka"
8072: () "Connecticut Polka/() Buckeye Polka"
8073 and 8074 untraced

-ALBUM H-119: "The Rose Album" - Jan Stephani, pianist; intro.:
8075: () "Love Sends a Little Gift of Roses/() My Wild Irish Rose"
8076: untraced
8077: untraced
8078: () "The Rosary/() Roses of Picardy"

(Comment: Obviously the idea of this album was to present eight songs in whose titles the word "Rose" appeared, but somehow I can't help wondering whether "The Rosary" was a good choice for it. - GB)

-ALBUM H-120: title unknown - Al Trace and his Silly Symphonists; intro.:
8079: (R333-2) "Mairzy Doats/(R334-3) Where Did You Get That Girl?"
8080 and 8081 untraced
8082: (R338) "The Peanut Song/(R339) The Antelope and the Lion"

-ALBUM H-121: Title Unknown - Enric Madriguera and his Orchestra; intro.:
8083: (R364) "Tico Tico/(R365) Amor, Amor"
8084: untraced
8085: (R362) "The Macheech/(R368) Magic Moon in Rio"
8086: untraced



-ALBUM H-122: title unknown - Cootie Williams Combs; intro.:
8087: (CR 349) "My Old Flame/(CR 351-1) Echoes of Harlem"
8088: (CR 350-3) "Sweet Lorraine/(CR 352) Honeysuckle Rose"
8089: (R 345) "You Talk a Little Trash/(R 346) Floogie Boo"
8090: (R 347) "I Don't Know/(R 348) Do Some War Work, Baby"

And there you have it: everything known to date about the Hit 8000's series. As may be seen, the information given here has been far from complete, so additions and corrections (of which there may well be plenty!) are welcome; moreover, they are actively solicited!

It is doubtful whether the series went beyond 8090; certainly no issues are traced. Eli started a new series of records in a 1000's block, most of whose issues appear to have been 4-disc albums. Most of these are pretty well documented, and the series didn't last very long before the switchover to Majestic. Hit 1001 thru 1004 are by the Classic Concert Orchestra, Henry Nosco, cond. Hit 1005 thru 1009 untraced, and 1010 thru 1013 by Pat Flowers, pianist with rhythm. No album numbers are cited against these, but it seems a safe assumption that they were so issued. Issues from 1014 onward seem to be a mixture of pop singles and groupings by one artist that could have been sets. I have seen Majestic albums whose records were numbered in this series. A final request: if anyone has Hit or Majestic records 1005 thru 1009, we need the data on them in addition to anything on the 8000's series. All contributions gratefully received....

CHAMPION (Blacker) cont'd

cat.#	Master # & Take	Title	Artist (pseud. unmasked)
15919	GE 16108A	Tip-Toe Thru the Tulips with Me	South Sea Serenaders (Hawaiian Variety Entertainers)
	GE 16111A	Painting the Clouds with Sunshine	do.(do.)
15920	GEX 2385	Alabama Snow	Ivan Young
	GEX 2386	San	do.
15921	GE 16092	Chicken Reel	Fiddlin' Jim Burke (Fiddlin' Doc do.(do.) // Roberts)
	GE 16091	Sally Gooden	
15922	GE 16097	Johnny the Drunkard	Jesse Coat (Asa Martin)
	GE 15524	The Fellow that Looks Like Me	do.(do.)
15923	GE 15168	Little Old Log Cabin in the Lane	Dan Hughey (Bradley Kincaid)
	GE 15173	Old Number Three	do.(do.)
15924	GE 16028	Picture from Life's Other Side	Cat. ChGe 074
	GE 16080	Little Pal	Clarence Young (Frank Welling) do.(do.)
15925	GE 15207B	Put My Little Shoes Away	Virginia Possum Tamers (Thompson & Miles w. the Red Fox Chasers)
	GE 15200	What is Home Without Babies?	do.(Cranford & Thompson w. RFC)
15926	GE 15231	Serving the Master	Ozark Mountain Sacred Singers (Blue do.(do.) // Ridge S.S.)
	GE 15232	Jesus is Mine	
15927	GE 15516A	Heart-Breaker Blues	James Platt (Teddy Moss)
	GE 15517	Back Biter Blues	do.(do.)
15928	GE 15907	Hummin' Blues	Red Onion Joe & his Uke (Joe do.(do.) // Linthecome)
	GE 15906A	Pretty Mama Blues	
15929	GE 14789	Mississippi Stomp #	Frisky Foot Jackson & his Thumpers
	GE 14797	I Wanna Get It	do.(do.) (King Mitt & Tennessee Thumpers)

*(NOTE: Title was originally "Blythe's Stomp" in ledger. - GB)

(to be continued)

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